under the care of growing, then old, and lastly traditional reverence. Many hours must pass, many a spider must have woven its web about the book. A book is made better by good readers and clearer by good opponents.

154.

EXTRAVAGANCE AS AN ARTISTIC MEANS. — Artists well understand the idea of using extravagance as an artistic means In order to convey an impression of wealth. This is one of those Innocent wiles of soul-seduction that the artist must know, for In his world, which has only appearance in view, the means to appearance need not necessarily be genuine.

155.

THE HIDDEN BARREL-ORGAN.— Genius, by virtue of Its more ample drapery, knows better than talent how to hide Its barrel-organ. Yet after all It too can only play its seven old pieces over and over again.

156.

THE NAME ON THE TITLE-PAGE.—It is now a matter of custom and almost of duty for the author's name to appear on the book, and this Is a main cause of the fact that books have so little influence. If they are good, they are worth more than the personalities of their authors, of which they are the quintessences. But as soon as the author makes himself known on the title-page, the quintessence, from the reader's point of view, be-